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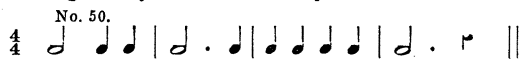
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SECTION IX.

Examples of Rhythm and Melody, in Common Time, and in the scale of C.

I shall now give you some examples in the scale of C, and in common time. They shall contain different kinds of notes, and various intervals. As they are somewhat more difficult in measure than the foregoing exercises, we will first practise them on a convenient note, according to *rhythm*—that is, according to the long and short duration of tones, without melody; and then sing them according to rhythm and melody:—



[The pupils must sing this, beating strict time, until the exercise goes surely and smoothly.]

Now I will make this tuneless example into a melody:—

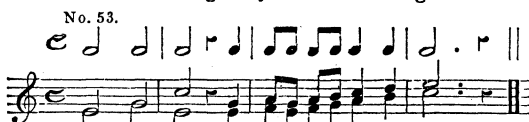


Loud let us praise our Ma-ker's Name.

[Though the pupils be able, from previous practice, to sing this example without the aid of numbers, the teacher should nevertheless cause it to be first read aloud in numbers, then sung with them, not paying especial attention to time. As soon as the intervals are taken with certainty, the melody must be sung with beaten time, on the syllable *la*; the teacher must not count time aloud, as this might produce confusion; lastly, he must add the text, taking care to impress the necessity of proper accent, which, as before stated, occurs on the *down* and *right* movements of the hand, in common time bars. In the same manner he may practise the following examples:—]

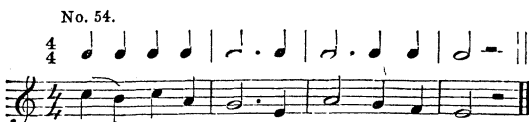


See, in radiant glo-ry sinks the setting sun.

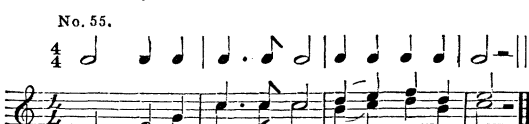


All is gay, then let us gai-ly sing.

In popular song, it is common to hear an *n* before words beginning with a vowel; for instance, *n'all* instead of *all*; this is disagreeable, and should be corrected:—



Praise ye the Lord, the Lord good and kind.



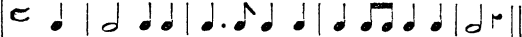
Throughout the u-niverse let praise re-sound.

No. 56.



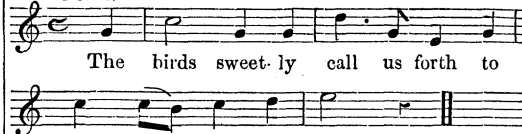
Hark! how sweetly sounds the bell! hark! hark! hark!

No. 57.



No. 57 is an example beginning with an unaccented division, of which I spoke before. It must be remarked, that when such a melody is repeated, the last bar must be deprived of as many notes as form the commencing unaccented division; so that, in singing, the wanting parts of the first bar will be supplied. Sing the next example several times over, in such a manner, that the three last crotchets join on to the commencing unaccented division, and form *one* bar. Now, with melody and text:—

No. 58.



The birds sweet-ly call us forth to

roam through wood and fields.

Now an example with a two-crochet commencement, and a bind across the bar. How do the beats fall?

No. 59.



Now, good night, ye children smiling, now, . . good night.

To be sung on *Ah*!



* The second voice here ascends above the first, which is indicated by the stems of the crotchets.

[The teacher must explain *f*, *forte*, to mean loud; *dim.*, *diminuendo*, diminishing tone; the sign $>$, when short, and placed only above or below a single note (see Section 7), signifies that this note only should be sung louder.]

(To be continued.)

DEATH OF LOUIS SPOHR.

WE have to record the death of the venerable composer, Louis Spohr, who died, after a short illness, at Hesse Cassel, on the 22nd of October. It appears, from an article in a German newspaper, that Louis Spohr was born in Brunswick, on the 5th of April, 1784. His father was a physician, and it was originally intended that the son should be brought up to scientific pursuits; but his musical talent was so strongly developed, that his father, after much hesi-

(Continued on page 169.)

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tation, allowed him to follow his own wishes, and in Brunswick he received a short course of theoretical instruction—the only instruction of the kind he ever had—from the organist Hartung, while he learned the violin from Kanisch, Mancourt, and Eck, successively. At an early age he undertook a professional tour through Germany, where he acquired great reputation; and in the year 1805 he married Mdle. Scheidler, already celebrated as a harp-player. About this time he composed the oratorio, *Das jüngste Gericht*, and the opera, *Der Zweikampf mit der Geliebten*, besides numerous other works. In the Austrian capital, during the congress, Spohr's violin-playing delighted the crowd of potentates and notabilities assembled there; and at this time he composed his *Faust*, and the oratorio, *Das befreite Deutschland*, which created great enthusiasm. In 1817, he was appointed musical director at the Stad Theatre of Frankfort, where he composed *Zemire and Azor*. His love of travelling induced him to give up this appointment, and make a journey to England, where he was welcomed with sincere delight. He visited this country on various subsequent occasions, and lastly in 1853, and was always fêted in a manner that proved the estimation in which he was held by the musical public. In 1822, he produced his *Jessonda*, an opera that has taken a more prominent place in the German operatic repertory than any other of his operas. It was with this opera that, five-and-thirty years subsequently, the Master took his leave of the conductor's seat at the theatre of Cassel. The following are some of his most esteemed works:—*Der Berggeist* (1825), *Pietro von Albano* (1827), *Der Alchymist* (1830), *Die Kreutzfahrer* (1844), *Die Letzten Dinge*, *Des Heilands letzte Stunden*, *Der Fall Babylons*, *Vater Unser*, as well as six symphonies, numerous concertos, and an immense number of songs, &c. Spohr's first wife died in 1834, and he married again, in 1836, the daughter of a distinguished jurist, B. W. Pfeiffer, who is still living. In consequence of his breaking his arm, in January, 1858, Spohr was compelled to renounce his beloved violin-playing, and after this accident his compositions were abandoned. Louis Spohr's creations are a legacy bequeathed to thousands, and will be hailed with enthusiasm as long as music shall have charms to attract mankind.

TO CORRESPONDENTS.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slip in the paper near it.

The late hour at which Advertisements reach us, interferes much with their proper classification.

Colored Envelopes are sent to all subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.

Brief Chronicle of the last Month.

AIGBURTH (near Liverpool).—A concert took place here on the 16th of November. The vocalists were Mrs. J. Skeaf (late Miss Lacy Gaskill), Miss Barton, Messrs. A. Jones, Eyre, Smith, Filkin, and the Aigburth Vocal Union. Mr. Joseph Skeaf presided at the pianoforte, and Mr. Jones conducted. The concert was very successful.

BECKENHAM.—The Southend and Beckenham Choral Societies gave a concert to their friends, and the inhabitants of the neighbourhood, on the 10th ult. Mr. West conducted, and Mrs. Thomas Perry, organist of Edmonton Parish Church, presided at the pianoforte.

BIRMINGHAM.—A numerous company congregated at Dee's Hotel, upon the occasion of the first of a new series of Chamber Concerts, by the members of the Birmingham Musical Union. The artistes were Miss Armstrong (vocalist), Herr Ries and Mr. Hayward (violins), M. Clementi (viola), Herr Lidel (violoncello), Mr. J. Matthews (flute), and Messrs. C. J. Duchemin and C. E. Flavell (piano),—a phalanx of talent which insured the most favorable results. The elements of the programme were, as usual, taken from the best classical composers, and we may congratulate the Musical Union on a very auspicious inauguration of their new series.

BRENTWOOD.—A concert was given on the 8th ult. by the Brentwood Harmonic Society, in the Lecture Hall, to an overflowing audience, a great number of persons being unable to gain admission. The band and chorus (ably conducted by Mr. A. H. Brown) numbered nearly 60 persons. The first part of the programme was comprised of sacred, and the second part of secular music, all of which deserved the highest praise. A new Public Hall is shortly to be erected in this town, capable of accommodating about 800 persons. The want of such a building has been long experienced in the neighbourhood.

BRIGHTON.—On Monday evening, at the Town Hall, Herr Kuhe gave a grand concert, assisted by the following artistes:—Mdles. Titiens and Vaneri, Madame Borchardt, Signori Giuglini, Corsi, Aldighieri, and Vialetti. Harmonium, Herr Engel. Pianoforte, M. E. de Paris, and Herr Kuhe. Conductor, Signor Arditì. Such an array of talent could not fail to attract, and the hall was full to overflowing. Mdle. Titiens obtained an encore in Balfe's song, "I'm a merry Zingara," and Madame Borchardt much applause in "Home, sweet home." The other artistes exerted themselves to the utmost, and continued bursts of applause was the reward. The concert closed with Flotow's beautiful quartetto, "Buona notte."

CAPE TOWN.—The amateurs of the Cape Town Choral Society, ladies and gentlemen, led by Mr. Ashley, gave a private rehearsal concert on the 6th of September, in the Normal School, in New Street. The room was crowded on the occasion. The several pieces on the programme were very admirably rendered, two or three of them being enthusiastically encored. The accompaniments were ably performed on the piano by Mr. Rous. Cape Town owes much to Mr. Ashley, and the members of this society, for their increasing efforts to foster a taste for musical pursuits.

COLNE.—Mr. Binns' first concert of the season took place in the Cloth Hall, on the 7th ult. Miss Witham and Mr. Delavanti were the principal vocalists engaged. Pianoforte, Miss Varley; chorus, Mr. Binns' choir. The concert passed off very satisfactorily.

CRYSTAL PALACE.—Since our last publication, several concerts have taken place at the Crystal Palace. Bennett's *May-Queen* was given at the end of October, by the members of the Vocal Association, under the direction of M. Benedict. The principal singers were Miss Stabbach, Miss Rae, Mr. Montem Smith, and Mr. Weiss. The chorus was efficient, but the performance was rather unsteady, owing probably to the want of sufficient rehearsing with the band, and the music produced but little excitement among the audience congregated upon the occasion. —On Saturday, the 29th of October, the music was selected entirely from Sir Henry Bishop's compositions, in commemoration of the erection of a monument to the deceased composer in Finchley Cemetery. The performers were the Glee and Madrigal Union, and the band of the Crystal Palace. The performance was successful in all respects. —SATURDAY, the 12th of November,